

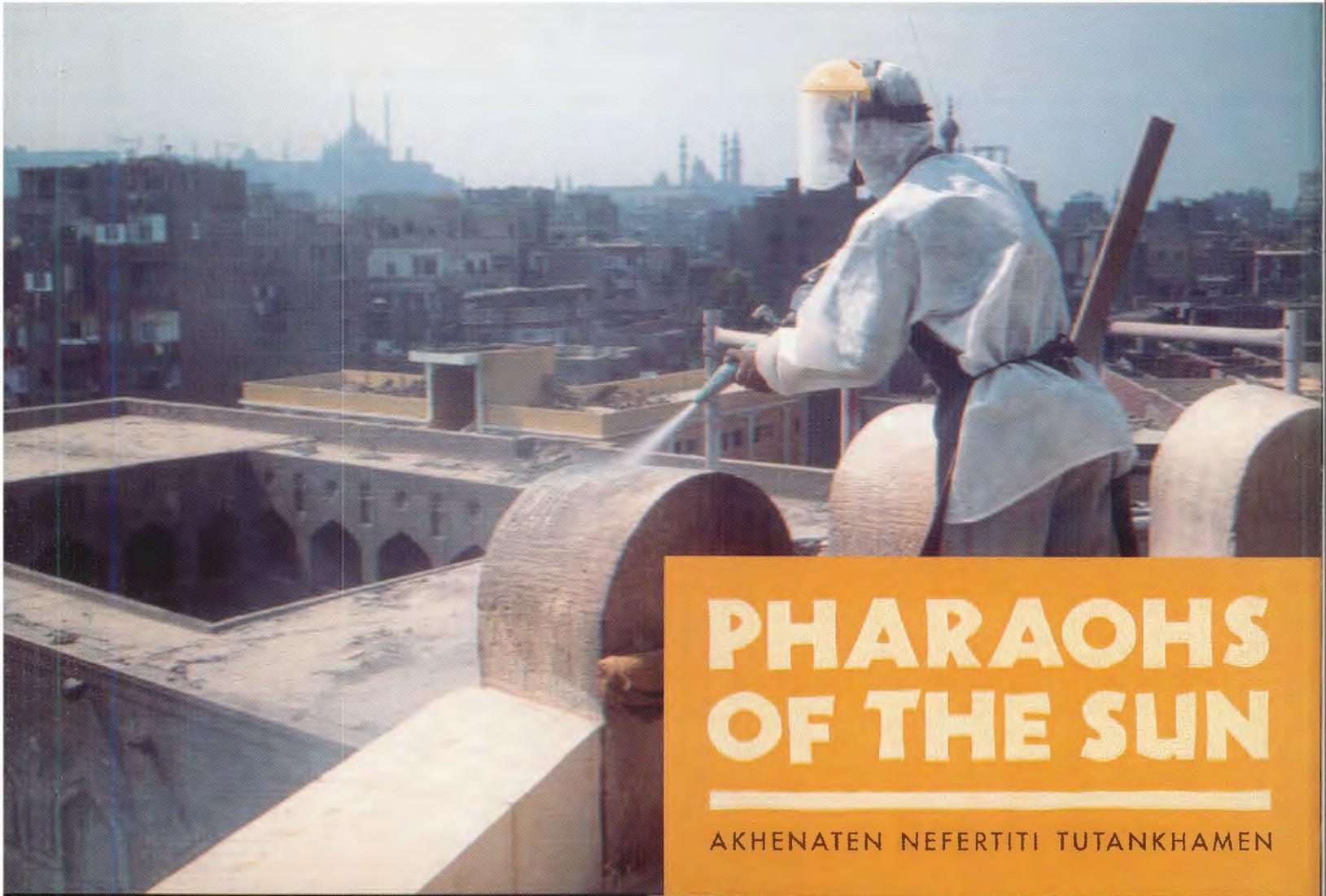
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NEWSLETTER

American Research Center in Egypt





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Newsletter

American Research Center in Egypt

COLLEGE DE FRANCE
Cabinet d'Egyptologie

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Message from the President

Some Changes in ARCE

Richard Fazzini

In 1996, ARCE's Board of Governors approved the establishment of a Long-Range Planning Committee (LRPC). (Under first Betsy Bryan and then James Allen as Chair, the LRPC has also included Jere Bacharach, Peter Dorman, Richard Fazzini, Charles Herzer, Jack Foster, Janet Johnson, Jack Josephson, Robert Lowdermilk, Barbara Mertz, Carol Redmount, Janet Richards, Everett Rowson, Edna Russmann, Charles Smith, and Gerald Vincent). The LRPC was asked to develop a new mission statement for the organization, to identify ARCE's most significant goals, and to propose means to facilitate ARCE's achievement of those goals.

The new mission statement drafted by the LRPC was approved by ARCE's Board of Governors in 1999. It reads as follows: "The American Research Center in Egypt (ARCE) is a nonprofit consortium of individuals and North American educational institutions dedicated to an understanding of all aspects of Egyptian history and culture, up to the present. To these ends, ARCE promotes scholarly research and the dissemination of its results; encourages cultural and academic ties among its members and their Egyptian counterparts; and fosters broader knowledge and appreciation among the general public. ARCE's activities include but are not limited to:

- * facilitation of scholarly research in Egypt.
- * a program of fellowships awarded for study and research in Egypt.
- * scholarly publications.
- * educational activities for the public and general membership.
- * academic exchanges.
- * preservation of Egypt's cultural heritage."

Thanks to funding from the United States Agency for International Development (USAID), ARCE has recently become able to undertake or fund significant efforts to preserve and restore monuments in Egypt. The other areas of endeavor listed in the Mission Statement require greater financial resources than are now available. Hence ARCE's increased effort on several fronts to develop funding to guarantee and improve ARCE's ability to do what it is doing and to become able to do things it once could, such as fund archaeological research and publish scholarly monographs.

Also proposed by the LRPC and approved by the Board of Governors was a new organizational structure for ARCE. Based on the idea that ARCE's major activities are and should be in Egypt, this calls for Cairo to

become again the main center of ARCE's administration, and the elimination of the division of management between an Executive Director in the US and a Cairo Director. Instead, there will be a single Director of ARCE resident in Cairo. The movement of a number of functions from the US to Cairo will also produce savings in costs. There will still be a US ARCE office, whose ranking member of staff will be a US Coordinator. This office will handle the activities that must take place in the United States, such as liaison with the local chapters, who now have a rotating representative on the Board of Governors.

As some readers already know, as of the end of 1999 ARCE's US office will have moved from New York City to Emory University, which has granted ARCE affiliate status. This move will also produce savings in costs. However, the major reason for it is the conviction that it would be best for ARCE to be associated with a university, especially one such as Emory, where the various fields of study represented by ARCE are represented by faculty. Our new address will be: American Research Center in Egypt, Emory West, Building A, 1256 Briarcliff Road, Atlanta, Georgia 30306. Refer to NARCE's masthead for our new US telephone number, telefax number and email address.

The implementation of the changes just mentioned would hardly be possible without the cooperation, dedication and on-going efforts of present US and Cairo ARCE staff. And the writer is happy to have this opportunity to express to them his gratitude and that of the LRPC, the Executive Committee, and the Board of Governors.

Message from the Director

Mark Easton

In the spirit of renewal and regeneration, we introduce a new format for the Newsletter of the American Research Center in Egypt. With this issue we seek to present a more dynamic image of our organization while continuing to provide the up-to-date information that we have come to expect from the Newsletter.

As ARCE enters the next millennium, NARCE is our forum for keeping you posted on ARCE's many programs, events, and expeditions, as well as scholarly work being done in Egypt by our fellows and affiliate members. We are giving particular attention to the activities of our chapters.

Cynthia May Sheikholeslami has taken on the editorship of NARCE while Shari Saunders has designed the new format. Both are working from our Cairo office as part of our initiative to consolidate ARCE operations here.

I hope you enjoy the "new" NARCE. We look forward to your feedback about it.

MONUMENTAL Statue Group Conservation Project at the Egyptian Museum, Cairo

Hourig Sourouzian

A n ARCE/EAP project has rescued from oblivion a monumental limestone statue group representing the god Amun and the goddess Mut enthroned. The project lasted from 15 September 1998 to 7 July 1999, under the direction of Hourig Sourouzian.

The statue originally sat in the great temple of Amun-Re at Karnak, where it was placed in the hall to the north of the northern obelisk of Hatshepsut during the reign of King Horemheb (1320–1306 BC) at the end of the Eighteenth Dynasty. It was destroyed in the Middle Ages by stone robbers, who quarried away blocks from the back slab and base and hollowed a basin from the back of the throne.

The surviving fragments were found by archaeologists during various excavations at Karnak over a period of 130 years, from winter 1870 up to spring 1999. The first pieces found were sent to the Egyptian Museum in Cairo and stored in different rooms awaiting reassembly. Other pieces found more recently were kept at Karnak.

These fragments were never properly published, and the dyad remained virtually unknown. The head of the goddess, the first piece to be found, received some attention, including a substantial restoration in gypsum, but the other parts, including the head of the god, were only briefly mentioned and eventually were forgotten or declared lost.

The director of the project, Dr. Hourig Sourouzian, Egyptologist and art historian, received her Ph.D. with a thesis on Egyptian royal statuary at the University of Sorbonne-Paris IV. She has made several joins of other fragmentary statues in museums and at sites. During extensive research in the Egyptian Museum and field work in Karnak, she identified the various parts of this monumental sculpture, and found new pieces that belong to the statue, in spite of apparent differences of texture, patina, and color.

Since the statue group had been fragmented and quarried from the back, most of the sculptured surface remained and the best way to preserve this material was to reconstruct the sculpture. Thus this conservation project has now resulted in a magnificent dyad representing Amun and Mut, in indurated limestone, measuring 4.15m high, 1.86m wide and 1.69m deep.

Description of the sculpture

Amun and Mut are depicted seated side by side. The goddess wears a long, tight-fitting dress equipped with two shoulder straps, decorated with feathers. Her tripartite wig, covered by a vulture headdress, is surmounted by the double crown. The god Amun has both hands resting on his knees, holding the symbol of life with the left hand. He wears a divine costume consisting of a corset decorated with feathers and a pleated kilt held around his waist by a large belt. The god's crown is the characteristic high mortar surmounted by two high plumes. A plaited beard, now broken, once adorned his chin. The busts of the statues once leaned against a back slab framed with an incised decorative frieze, which has been quarried away. At the lower back angle of each side is engraved the binding of

the two heraldic plants symbolizing the union of Upper and Lower Egypt. The throne jambs are inscribed with the names of the deities. On Amun's side we read "Amun-Re, Lord of the Thrones of the Two Lands, who presides at Karnak"; on the fragment of the jamb on Mut's side we see the remains of her name and "Lady of Asheru". The two cartouches containing the birth and throne names of king Horemheb flanked the central symbol of life preserved on the axis. The king is "beloved of Mut" on the statue's right side, and with a similar epithet, probably referring to Amun, on the fragmentary left side.

The dyad on display is composed of more than a hundred pieces of different sizes, ranging from 3 cm (fragment of the right bracelet of Mut) to 1.03 m in height (torso of Amun). Out of these, seventy-eight fragments join each other and are secured to the armature. Decorated fragments that were identified but had no direct contact surfaces with the reassembled ones or had no unquestionable position within the dyad are put on display in a showcase nearby. Numerous pieces and splits have remained from the undecorated back and throne of the statue, but, except for rare cases they do not directly join each other. All these parts were documented and placed in a storeroom.

The impact of the conservation project

This conservation project is important in many respects. A masterpiece of Egyptian art from the reign of Horemheb, the existence of which was hitherto unsuspected, has now been identified and rescued from loss and oblivion.

The monumental dyad also brings new light to the history of religion with a new document of the phases of the construction and refurbishing of the Great Temple of Amun-Re at Karnak. This great sculpture illustrates the history of the cult of the gods at the end of the Eighteenth Dynasty. It also augments the repertoire of the post-Amarna period, a restoration era during which the kings Tutankhamun, Aye and Horemheb renewed the cults that were forbidden during the heretic reign of Akhenaten and reinstalled statues of the great gods previously destroyed.

As for the history of conservation, the method chosen here has successfully introduced in Egypt the process of joining the pieces on a steel structure. The method is reversible, allowing new fragments to be introduced at any moment without dismantling the reassembled parts. It maintains objectively the true proportions of the sculpture. The transparency of the reconstruction shows the history of destruction of the monumental statue while respecting its esthetic appearance.

During the inauguration of the dyad on July 7, 1999, H.E. Farouk Hosny, Minister of Culture, characterized the project as an introduction to the future and an opening to the next millennium. The press conference of the Minister of Culture at the inauguration of the dyad had a great impact on the foreign press and the recent upsurge in tourism, helping to increase the number of visitors to the museum even in the hottest days of summer.

Not least, the team itself, composed of experts of both Egyptian and various other nationalities is a splendid illustration of international collaboration.

Team members and acknowledgements

This project was carried out in collaboration with the Supreme Council of Antiquities of Egypt and the Egyptian Antiquities Project of the American Research Center in Egypt, through funding from the United States Agency for International Development. The project was under the high patronage of H.E. Farouk Hosni, Minister of Culture, and Professor Dr. Gaballa Ali Gaballa, Secretary General of the SCA. It was supported by Mark Easton, Director of ARCE, and Robert Vincent,

Director of ARCE-EAP. The team was assisted by the authorities of the Egyptian Museum: Dr. Mohamed Saleh, former Director; Dr. Mohamed el-Shimi, present Director; Adel Mahmud, head keeper of the New Kingdom section; Ibrahim Abd el-Gawad, deputy keeper; Suha Mahmud, Usama el-Sheltawy, Ashraf Ibrahim, curators, and the conservators of the Museum. The team members were Dr. Hourig Sourouzian, project director; Theodore Gayer-Anderson, Lynne Humphries, and Hubert Lafore, stone conservators; Hany Abdalla, assistant conservator. Drawings were made by Mustapha Skalli, Nairy Hampikian, L. Humphries, T. Gayer-Anderson and Laila Menassa. Conception and initial drawings of the supporting frame were by L. Humphries, and the final drawings by T. Gayer-Anderson.

The framework was realized by Mahmud al-Tayeb. Photographic documentation was made by Ahmed Amin, Karlos Barsoum, Antoine Chéné, Jean-François Gout, Barry Iverson, Alain Leclerc, Kamal Mustafa, Patrick Godeau, and Hourig Sourouzian. Dr. N. N. Hampikian and Prof. R. Stadelmann acted as advisors. The scaffolding was made available by Bernard Maury, director of the Beit Sennary Project. The transfer of the fragments from Karnak was made possible by the assistance of Dr. M. El-Saghier, Under-Secretary of State; Bakheet Mahmud and F. Larché, Directors of the Franco-Egyptian Center at Karnak; and Hamdy Abd el-Galil, Chief Inspector. The Project also benefited from the support of the Institut Français d'Archéologie Orientale and the Deutsches Archäologisches Institut.

Conservation and reconstruction

The fragments, which were identified by the project director in six different locations, were gathered systematically in the conservation area of the Cairo Museum and documented. All pieces were lightly cleaned by the conservators with a mixture of white spirits and water. The heavily sulfated areas were treated with a chemical poultice containing ammonium carbonate. All cleaned surfaces were then protected by a thin coating of microcrystalline wax.

As a great percentage of material was missing, the traditional method of filling in empty areas was not possible, because such additions would be highly subjective. Since the bulk of missing material belonged to the back and base of the statue group, the fragments

could be supported by a frame-like structure within the original dimensions of the sculpture, thus not interfering with its original profiles. Such a structure allows the individual pieces to be supported with minimal intervention while remaining discrete. A system of sheathed stainless steel pins holds the different parts in position. The pins are attached to the statue fragments with an epoxy adhesive and to the framework with lock nuts. This allows for a degree of flexibility in the event of new pieces being found, as extant parts can easily be removed, the frame modified, and new fragments incorporated. The final result shows the history of the statue's fragmentation without detracting from the beauty of the sculpture as a whole.



Photo courtesy of the EAP.

Conservation of Bab Zuwayla

Nairy Hampikian

The Bab Zuwayla conservation project started in April, 1998, and will be completed in four years. The conservation work is realized by the efforts of a multi-national team under my supervision, and is being carried out in collaboration with the Supreme Council of Antiquities and ARCE's Egyptian Antiquities Project through funding from the United States Agency for International Development. SCA supervision is by Dr. Gaballa Ali Gaballa, Secretary General of the SCA; Abdalla al-Attar, head of the Islamic and Coptic sector of the SCA; Medhat al-Minabbawi, head of the northern inspectorate; and Muhammad Osman, inspector on site. ARCE supervision is by Mark Easton, director ARCE; Chip Vincent, director ARCE-EAP; and Yarik Dobrowolski, technical director ARCE-EAP. The team on site consists

of Dr. Nairy Hampikian, director of project; May al-Ibrashy, architect; Theo Gayer Anderson and Monica Cyran, conservators; Hani al-Tayyeb and Amr, assistant conservators; Dany Roy, Johannes Walz, Muhsin, and Fathi, stone masons; Rabi', M. Ahmad, Mahmud, M. Gum'a, Awad, Yasser and Usama, workers; and others.

Bab Zuwayla—History and Site

Built in 1092 by Badr al-Din al-Jamali al-Armani for military functions, Bab Zuwayla came to replace the mud brick gate bearing the same name, which was built in 969 when Cairo was founded. Its function as a military building was never put to the test, but its solidity was verified in the fifteenth century when the sultan al-Mu'ayyad Shaykh used the two towers

flanking the entrance gate of Bab Zuwayla as bases on which he built the two minarets of his mosque. Since then, Bab Zuwayla—with its semi-circular massive towers around the huge arched entrance gate, crowned with the two minarets of al-Mu'ayyad Shaykh's mosque—has become one of the most sensational architectural outlines piercing Cairo's skies.

The shifting function of Bab Zuwayla through time—as the locus marking the beginning of the mahmal procession, the site for public executions, etc.—was mainly because of its central position within the heart of the city. Bab Zuwayla is located on the southern borders of Shari' al-Mu'izz, north of al-Khayyamiyya Street (Tentmakers Street), at the junction of al-Darb al-Ahmar and al-

Sukkariyya district.

It is because of this unique architectural composition and its superb urban context that Bab Zuwayla is considered to be one of the most remarkable landmarks in Cairo. It is no wonder that when Bank Misr, one of the most important institutions of modern Egypt, was founded, those responsible at the time chose the silhouette of Bab Zuwayla as their emblem, symbolic of confidence and power.

Bab Zuwayla Conservation Project

Conservation procedure for any historical building can be simply taken as a "conversation" between the team on the project and the building proper. Conversation during the first study stage aims at discerning the pains of the old building. The goal of the conversation with the building through historical research is to expose the old building's life story to the public. Another kind of conversation is necessary during the application of the remedies suggested: that is, to hear the reactions of the old building to our modern interference, both in theory as well as in practice. By using the word "conversation," I am not under-estimating the complexity of the conservation process, but I want to emphasize how important it is to assess in detail the existing condition of the object in hand. This being our main strategy in conservation, the team on the site has tried its best to conduct this conversation with Bab Zuwayla as honestly and sincerely as possible. Just to give the reader an idea about the types of problems that the team faces each day, I will detail three of them.

1. Conversation with Limestone Façades

One of the main challenges of our conservation project is the treatment of the massive limestone blocks of the façades and the interiors. Stonework involves, among other activities, stone exchange, consolidation of loose blocks, and general cleaning of the façades. To make the most suitable decisions, we first prepared a careful condition survey on each block, sent samples to the laboratories, and extracted the history of prior restorations from archives. Meanwhile, we assembled on the site a team of foreign and Egyptian stone masons, and the team worked together during the whole process. Their tasks were varied: choosing the appropriate layer of the appropriate limestone quarry, extracting the stone needed for exchange, determining the ingredients and methods of preparation of the mortars to be used, choosing the final appearance of the exchanged blocks, and so forth.

As for cleaning the limestone façade, tests were conducted using different non-aggressive methods. Our final choice was the JOS system for cleaning, which is being introduced in Egypt for the first time. Results are very promising, and the team considers this an important input to the discipline of conserving limestone

historical façades in Cairo.

2. Conversation with the Neighborhood Surrounding Bab Zuwayla

Another challenge facing our conservation team is the study of the area around Bab Zuwayla. This includes dealing with the shops built along the northern and southern façades and inside the passageway under the gate; with public electricity boxes, and telephone and lamp posts; with the heavy traffic passing daily under the gate; with the modern asphalt pavement of the street compared with the basalt pavement blocks used during the last century, and so on.

These are representative of a whole set of urban problems that need to be addressed, emphasizing the relation between Bab Zuwayla and the streets around it. After all, Bab Zuwayla is a gateway, a door, which once led from the interior to the exterior of an enclosure, the city of Cairo. Today, Bab Zuwayla stands in the middle of the city as a mere reminder of the past. Bab Zuwayla can therefore be considered as a monumental sculpture decorating the street beneath, as much as a construction overlooking the city from above. It is for this reason that the relation with the street is one of the most difficult and most challenging tasks in our Bab Zuwayla conservation project.

3. Conversation with the Future Function of Bab Zuwayla

The third challenge that we face on the site is the question of the building's future use. Pumping new life into the monument or simply letting it make its own future is the dilemma facing nearly all historical buildings in Cairo once these are restored or preserved. The usual tendency is to keep the buildings closed and only open them for special visits, but experience has proved that those monuments which are left closed after the completion of conservation projects become dilapidated at a rapid pace. With these concerns in mind, and taking into account the unique location of Bab Zuwayla with the view over Cairo, the team finds it worth turning the uppermost level of the gate into a sort of vantage point over the different parts of historical Cairo—"A Panorama over Cairo". This location can be utilized in order to help visitors grasp the city at a glance and smooth the link between the available touristic maps and the real city.

Conclusion

These and other challenges face us as we try to make a fair conversation with Bab Zuwayla. We wish to make our voices heard by Bab Zuwayla, and we hope to have the ability to hear the complaints of that prestigious 907-year-old member of our old city, to make the least interference and find the most protective solutions during the different activities of our conservation project on Bab Zuwayla.



Photo courtesy of the EAP.

The Combined Prehistoric Expedition in 1999

Fred Wendorf

The Combined Prehistoric Expedition is unique. It consists of a group of scholars from several disciplines and countries who decided 37 years ago, in 1962, to work together in a study of the prehistory of northeast Africa. It is sponsored by the Geological Survey of Egypt, the Institute for Archaeology and Ethnology of the Polish Academy of Sciences, and Southern Methodist University. There may not be another organization like it in archaeology, or in any other science, and probably not one that has been so productive for so many years. Over 200 articles and 20 books have been published detailing the results of the work by the Expedition.

Most of the money to support this research came from the United States National Science Foundation, and from several very generous benefactors. In addition, Egypt, Poland, and Belgium have also given significant support in both money, personnel, and equipment.

This last field season was very productive. We worked on the western side of the same final Early Neolithic village we excavated last year. We dug four more houses and a large number of storage pits, and solved one of the key problems concerning the site. It was not a perplexed village as was originally thought; the houses were not arranged in straight lines. Also, it is now clear that there were two major phases of occupation, with a break of around 200 years with little or no

use of the area. The first occupation dates between 7800 and 7700 bp and the second from 7500 to 7300 bp.

The excavations yielded numerous sherds of pottery, and with these we were able to define the sequence of design changes through the 500 years or so the site was occupied.

We also did more work at the nearby deeply stratified Middle and Late Neolithic site of E-75-8 and discovered our first Late Neolithic houses. This work also resulted in the definition of a Final Neolithic, separated from the Late Neolithic occupation (6500-5800 bp) by an arid interval, and dating between 5300 and 4800 bp. The resolution of the stratigraphic sequence at Site E-75-8 was a very important result of the field season. A complex climatic sequence has been defined for the Nabta Basin beginning from before 9500 bp to around 4800 bp when significant use of the area apparently ceased, except for a brief period around 3800 years ago.

A few years ago I began to be concerned about what would happen to the Expedition if I was run over by a truck. I wanted the Expedition to survive me, so I began to make plans to transfer the Directorship and all of the equipment, vehicles, etc. to my long-time colleague, Dr. Romuald Schild, who agreed to be the next Director. This transfer was concluded on the 6th of March, and the Polish National Science Foundation has agreed to support the Expedition in the future.

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Giza Mastabas Project Peter Der Manuelian

In April 1999 at Giza, Peter Der Manuelian concluded a short study season of the Giza Mastabas Project from the Museum of Fine Arts, Boston. This season's goals focused on material for two separate publications. The first is a complete publication of Reisner's core or nucleus cemetery 2100 in the great Western Cemetery, behind Khufu's pyramid. By treating a nucleus cemetery as a unified whole, we hope to approach a clearer understanding of the development of the Giza Necropolis, and by extension, the social hierarchy and administrative organization of the country during Khufu's reign. Building on Reisner's original work, Manuelian has been preparing digital epigraphy, or computerized facsimile line drawings of all decorated surfaces, correcting plans and sections made as long ago as 1905, and conducting very limited excavation to clarify specific questions. Collation of computer drawings of all preserved wall surfaces at Giza was completed this season (in particular tombs G 2150 Ranefer, and G 2110 Nefer), and additional photography was supplied by expedition photographer Brian Snyder (www.briansnyder.com).

The second project is concerned with a complete publication of all fifteen slab stelae from the Giza Necropolis. Placed in niches in the exterior east wall of the Giza mastabas, these stelae provide one of the major primary sources on the art, administration, and royal genealogy of Khufu. New large-format color photography was completed and digital epigraphy drawings collated for the three stelae housed in Egypt, one in

peditions



Photo by Peter Der Manuelian

the Cairo Museum, and two in the Port Said National Museum. Back at Giza, all tombs with slab stelae emplacements, whether originally discovered empty or holding an actual stela, were analyzed and photographed for publication. Drawings and color photography for the remaining slab stelae, in collections in Berkeley, Boston, Hildesheim, Paris, and Vienna, are largely complete.

In addition to the two projects mentioned above, Manuelian and photographer Snyder conducted several photographic experiments in both film and digital photography at the site. These have resulted in a number of new QTVR (Quicktime Virtual Reality) panoramas and IPIX 360 degree panoramic views all around the necropolis. Several of Reisner's original expedition photographs (part of the MFA's collection of 60,000 glass plate expedition negatives) were also selected for then-and-now match photography, in order to document some of the major changes to the site since the beginning of the twentieth century. Plans are currently underway to make much of this material accessible to a wider audience, most likely on the Internet.

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Manuelian and his team are grateful to the SCA, as always, to Dr. Zahi Hawass, Secretary General for the Giza plateau, and to Polaroid Corporation for their generous support of expedition photography at the site.

Pennsylvania-Yale-NYU Abydos Expedition

Josef Wegner

From March 30-June 30, 1999, the Pennsylvania-Yale-NYU Expedition to Abydos continued work at the mortuary complex and town of Senwosret III at South Abydos. Two prior seasons (1994 and 1997) had exposed most of the mortuary temple of Senwosret III as well as part of a state-planned town site which is located 250 meters from the temple.

During the 1999 season, remaining parts of the temple's interior were examined as well as a number of external areas located immediately outside of the temple's enclosure wall. The most significant discovery was deep deposits of stratified temple rubbish on the temple's western side which preserve a ceramic sequence from late 12th Dynasty through late 13th Dynasty. In excess of 6000 seal impressions were recovered from this refuse

deposit providing a stratified sequence of name and title sealings that record temple personnel over a period of about 150 years.

Parallel work in the settlement site continued the examination of a large residence ("Building A") located in 1994 (see Wegner, JARCE 35 (1998), pp. 1-44). This structure can now be positively identified as the residence of the h3ty-' (mayor) of the town and chief official responsible for administration of the mortuary foundation of Senwosret III. In three seasons, approximately 50% of the 4200 square meter building has been studied. Portions of five other elite houses were also exposed. In scale and design the Senwosret III town displays similarities with the slightly earlier town at Lahun.

The University of Arizona Egyptian Expedition Motif Alignment Project

Richard H. Wilkinson

The University of Arizona Egyptian Expedition has conducted excavation and research in the Valley of the Kings since the late 1980's, with the Expedition's Motif Alignment Project now going into its tenth field season focusing on the textual and representational symbolism of the royal tombs.

This orientational symbolism of New Kingdom royal tombs had been little studied until the project began its work. While it was known that as early as the 18th dynasty the ancient Egyptians considered the entrance to the royal tomb to be symbolically located in the south (despite actual cardinal directions) and decorated the tombs accordingly, the project found that during the 19th dynasty another symbolic orientation was utilized, in which the royal tomb was considered to lie on an east-west axis. The Project continues to collect and study the evidence for this symbolic realignment and its influence on the decoration of the Ramesside royal tombs.

The Motif Alignment Project has extensively studied the symbolic orientation of

reliefs and inscriptions in the Valley of the Kings and has made great progress in furthering our understanding of the ancient Egyptians' purposes in the decoration of New Kingdom royal tombs. A number of articles have already been published on this work and currently an interactive CD-ROM is being completed, which will summarize the findings of the Project and also provide a permanent source for the study of the textual and representational symbolism of the Valley of the Kings.

Beginning with the first season of the year 2000 the UAEE M.A.P. will also be working in the Valley of the Queens comparing the tombs of queens and other royal family members with

those of the King's Valley. The Project is directed by Professor Richard Wilkinson of The University of Arizona and is staffed by Egyptologists and advanced students from a number of North American universities.



Photo courtesy of Richard H. Wilkinson.



The BIR UMM FAWAKHIR PROJECT 1999

Carol Meyer

After four seasons of survey work, the 1999 season was the Bir Umm Fawakhir Project's first opportunity to excavate. The site is a 5th-6th century Byzantine/Coptic gold-mining town in the central Eastern Desert of Egypt about 5 km northeast of the Wadi Hammamat, almost exactly half way between the Nile at Quft (Coptos) and Quseir (Myos Hormos). The first four seasons mapped all 237 buildings in the main settlement in detail, and yielded a preliminary population estimate of about 1000. The town lies in a long, narrow wadi and houses are strung out along the wadi bottom. All buildings so far are domestic; no large stables, administrative buildings, or even churches have been found. The lack of defenses is especially surprising, given the remoteness of the site and its product, gold. Walking surveys identified fourteen outlying clusters of ruins of the same date, cemeteries, ancient roads and paths, wells, guardposts, granite quarries, and above all ancient mines.

Field work ran from February 5 through March 5, 1999 and excavated two houses, two trash heaps, and one outbuilding, and erected a barricade at the entrance to the main settlement. The team consisted of myself as field director; Clare Leader, archaeologist; Henry Cowherd, photographer; Mohamed Badr el-Din Omar, geologist; Richard Jaeschke, conservator; and Thomas Roby, architectural conservator.

Building 93 was selected for excavation as a typical five-room house, well-preserved, unlooted, and flanked by two ancient trash heaps. In addition to revealing more internal features, such as a bin and an intact, inverted vat, and much more complex stratigraphy than

expected, Building 93 yielded a surprising array of small finds: an iron ladle, a gold-copper bracelet, a Bes amulet, beads, an agate gem, two tiny coins, and six emeralds, the latter probably from the emerald mines at Gebel Sikait far to the south. Excavation of a 3 x 4 meter trench in the trash heap on the north side of Building 93 almost immediately encountered thick, ashy fill around four ovens or tabuns. Most were full of dung, which helps answer one question about the site: the source of fuel. The next level down, excavated in one corner only, revealed another fireplace. Fill below that was a fine, sandy silt that preserved two intact pots resting on a floor of packed silt. The taller one had five holes deliberately punched in the bottom, possibly for draining cheese, a good means of keeping milk in the desert. A second 3 x 4 m trench laid out on the sherd dump to the south of Building 93 also yielded masses of sherds and organic material: bones, hide, teeth, charcoal, dung, wood, twigs, bark, olive and date pits, shell, bits of fabric and yarn, twine, and scarab beetles. Once again, the debris proved to cover a kitchen area, this time with three tabuns.

The second house excavated, Building 177, is situated high on a granite knob overlooking much of the site, and more fancy stamped plates and dipinti (painted wine jar dockets) were discovered here than elsewhere. Building 177, however, proved to have a much simpler occupation history than Building 93; in most cases bedrock was only a few centimeters below surface. Small finds include more beads, four tiny coins, five more emeralds, three pendants, a small copper-bronze weight, and pieces of two incense burner-like artifacts. They may be church-related, but exactly what they are is still

unclear.

The 1999 excavations at least partly answered several questions. First, the stratigraphic record, including thick layers of fine, sandy silt, presumably wind-blown, suggests a hiatus in the use of this area at least, as if the mines were worked for a while, abandoned, and reopened. Whoever lived in Building 93, however, was not poverty stricken, judging from the copper-gold bracelet, gem stone, coins, and emeralds. By the 5th century the townspeople should have been Christian, but the Bes amulet and other finds suggest that a few old beliefs survived. The large amount of bone from sheep/goats and larger animals, the olive and date pits, the "cheese factory," and the large number of wine amphorae do not suggest a particularly impoverished diet. None of this supports the old idea of miners as slaves or prisoners. Apart from about six Nubian handmade sherds there is nothing to suggest that the workers were not Egyptians. Since this is hard rock mining of a difficult ore, sulfides in quartz veins in Precambrian granite, mining would have required a huge work force, far beyond the reach of the individual seeking to pan alluvial gold. Indeed, apart from the government, which urgently needed gold, it is hard to see who could have financed, organized, and supplied so remote a town. Further, Bir Umm Fawakhir and a growing list of contemporary sites contradict the old idea that the Byzantine rulers were too weak to control the desert. As one of two Coptic/Byzantine towns excavated in Egypt, the only gold mine, and one of the few mines known in the Byzantine empire of the period, Bir Umm Fawakhir has already expanded our knowledge of the under-studied working towns and people of the time.

Your Cell will Teach You All Things

The Relationship between Monastic Spirituality and the Architectural Design of Coptic Monasteries, 600-1250

Darlene L. Brooks Hedstrom

Monasticism became a popular expression of Christian faith and devotion in the late third and early fourth centuries in Egypt. While the monasteries of the great Fathers and Mothers were intended to be apart from the world, the monasteries were also very much part of the world, as some communities served as commercial centers for either the production or the distribution of goods. If the monks were interacting with the world regularly, how did they achieve the necessary balance between participating in the world and maintaining a spiritual life that was not hampered by the constraints of the world?

Abba Moses taught that physical spaces were intimately connected to the practice of ascetic devotion. He told a young novice, "Go, sit in your cell, and your cell will teach you everything" (Moses 6). There were also

challenges found within the cell: "A man may remain for a hundred years in his cell without learning how to live in the cell" (Poemen 96). St. Antony, the father of anchorite monasticism, said, "Just as fish die if they stay too long out of water, so the monks who loiter outside their cells or pass their time with men of the world lose the intensity of inner peace. So, like a fish going towards the sea, we must hurry to reach our cell, for fear that if we delay outside we will lose our interior watchfulness" (Antony 6). These citations underscore the centrality of the cell to the spiritual practice of the monastic life. It was here, within the cell, that one spoke with God and could pray continually. The physical cell became, at times, a metaphor for the quiet space within the monk. Here he could retreat to a center dedicated solely to God.

Certainly, where the monks gathered to practice asceticism is as important as how and why they followed the ascetic life. They constructed and modified spaces that enabled them to feel a closer connection with God. However, sacred space was not always isolated space. While the monks certainly cherished their solitude for pragmatic reasons, the textual evidence reveals that they were actively involved with visitors, pilgrims, tradesmen, and public officials on a daily basis.

The relationship between monastic spirituality and architectural design is an important subject to examine if we are to ever understand the attraction that monastic life had for men

and women in Egypt. While it is generally believed that these monasteries were remote and in secluded areas, devoid of worldly temptations except those of the heart, the reality was quite different. By considering the archaeological and textual material together, some of the appeal and challenge of the monastic life becomes clearer. Several humble monastic dwellings, equipped for a father and his disciple, had architectural elements comparable to the dwellings of the urban upper class or even luxury homes in surrounding villages. For some monks, spiritual temptation involved becoming too attached to these dwellings and their belongings. However, several were successful in learning how to set aside the cell as a sacred area where the world could not enter.

As a fellow at the American Research Center in Egypt from September 1998 to May 1999, I was given permission to visit several monastic sites in order to photograph and examine sites for my dissertation research. The results of this valuable field experience allowed me to gain a better understanding of the geographical variety in settlement patterns for monastic sites throughout the late antique and Islamic periods. By visiting both abandoned and occupied sites, I have collected the necessary data relating to the location of cells and their proximity to public spaces and more settled areas in order to assess the degree to which monasteries were physically separated from the world.

My research involves analyzing the archaeological remains of Coptic monasteries to develop a more balanced and comprehensive interpretation of how Coptic asceticism was practiced. Excavations at Christian sites such as Kellia, Saqqara, Bawit, Deir an-Naqlun, Esna and Wadi an-Natrun provide us with the evidence necessary to question how the spatial arrangement of the monastic complex enabled the monks to seek their spiritual goals of internal peace. My dissertation examines how well the rhetoric of spiritual progress and the use of sacred spaces coincide with the construction of cells and the settlement patterns of monasteries. The cell was a critical component of monastic living. Within its security, the monk learned the mystery of living rightly with himself and the other monks in his community, and how to interact properly with individuals outside of the ascetic community.



Photo by Darlene L. Brooks Hedstrom.

Listening Between the Lines

Recapturing the Lost Voices of Medieval Muslim Piety

Christopher S. Taylor

In the medieval world the vast majority of Muslims were, like their prophet, illiterate. It is, therefore, not surprising that religious ideas and moral values were primarily transmitted through the medium of the spoken word. The oral/aural character of this world is largely taken for granted among scholars today. In fact, some might rightfully point out that even among highly literate people before mass printing, initial access to important texts was frequently through hearing them rather than reading them. While acknowledging the centrality of the spoken word, however, most scholars have either abandoned or never seriously contemplated the task of recapturing the lost voices of an age long before cassette tapes. And since historians are by training, if not disposition, textual people, it should not be surprising that most of what we know about the religious life and piety of medieval Muslims revolves around great and weighty texts produced and commented upon by a small fraction of the population that actually lived in the medieval period.

It is not my contention that such texts are not deserving of scholarly attention, nor do I believe that they held significance only for those who had direct access to them by virtue of their literacy. Instead, I wish to propose that the world of the spoken word deserves equal scholarly attention. "Wonderful theory," one might rightfully respond, "but how are we to go about recapturing those lost voices?" Alongside what, for the sake of simplicity, I

will call here the great classical textual tradition in the Islamic world, I believe there exists another parallel tradition of texts. These are largely ignored texts, which preserve for us much information that was originally and primarily transmitted orally. Based on my research this past year, I would go further and add that this corpus of texts is much larger and far more diverse than might be imagined.

I was led to search for these texts by my previous work on pilgrimage guides to the cemeteries of medieval Cairo (*In the Vicinity of the Righteous: Ziyara and the Veneration of Muslim Saints in Late Medieval Egypt*, Brill, 1999). In these guides I sensed the echoes of lost voices as pilgrims made their way through the chaotic jumble of tombs in the great cemeteries in search of the *awliya'*, the friends of God. There they paused to listen to and contemplate short accounts of the exploits, miracles, and exemplary piety of the saints. Based on these guides I wondered if there were not other textual sources which primarily reflected the dynamic and creative interaction of the spoken voice and the act of listening.

In my research in the Dar al-Kutub I came across scores of manuscripts, few of which have attracted previous scholarly interest, which also seem to contain the echoes of lost voices. These works fall into many categories, only a few of which I have chosen to focus on. For example, each Friday throughout the Islamic world the faithful gather at congregational mosques to hear the *khutba*, or

homily, before the midday prayer. These sermons, which are clearly oral, have received attention from scholars interested in the rise of modern Islamist movements, but what about collections of khutbas from the premodern period? Another vast category of material involves collections of stories about the virtuous (*salihin*), their exploits and miracles. Many of these collections consist of short accounts which seem designed to jog the memory of the story-teller, who probably elaborated on the core of each story during performance. Collections of *ad'iyya*, or prayer manuals, are another category of materials that have yet to receive the systematic attention they deserve. A related genre of works are collections of *adhkar* (mentionings/remembrance) which mainly consist of prophetic traditions (*hadith*) organized around routine events in daily life. For example, what should one say upon waking in the middle of the night with insomnia? What should one say when wearing newly washed clothes? Still other categories of useful and largely unexplored materials include wisdom sayings, proverbs, and advice of various sorts, to mention only a few. By listening between the lines of these sorts of texts, I believe we can recapture some of those lost voices, thereby gaining a much greater sense of the texture of the piety they expressed, as well as deeper insight into the social construction of moral imagination in medieval Egyptian society.

Red Sea Trade Revisited

The Quseir Arabic Documents as New Sources

Li Guo

The Quseir Arabic documents make up a collection of several hundred paper fragments recovered in the Red Sea port of Quseir (al-Qusayr al-qadim) during the seasons of 1978, 1980, and 1982. Dating from the seventh-thirteenth centuries, these documents form a private "archive" (in a loose sense) that sheds light on the activities and operations of a family shipping business on the Red Sea shore during the late Ayyubid and early Mamluk era. Although this is a relatively small body of texts—compared with the famous Cairo Geniza—it is a significance one: while

the Geniza is centered around the Jewish community in Cairo, the Quseir documents prove to have served the interests of a Muslim community in Upper Egypt, and, in particular, on the Red Sea and Indian Ocean trade route about which the Cairo Geniza reveals very little, as S. Goitein bemoans. Within this context, and given the overall scarcity of documentary records of any sort in pre-Ottoman Egypt, the importance of the Quseir texts cannot be overstated.

I have been working on the Quseir documents since 1996 using microfilm copies

provided by Donald Whitcomb and Janet Johnson, the directors of the Quseir excavations. The bulk of the originals (RN 621 to RN 1093) are now housed in the Museum of Islamic Art in Cairo, but other fragments, especially the findings of the 1978 season, are unaccounted for: they apparently were distributed by the SCA elsewhere when the season was completed. At the first step, research has been focused on the material unearthed from the 1982 season. The preliminary result was published recently (see Li Guo, "Arabic Documents from the Red Sea



Port of Quseir in the Seventh/Thirteenth Century, Part 1: Business Letters," *The Journal of Near Eastern Studies*, 58 no. 3 (1999): 161-90.

A series of articles will follow. Eventually I hope to publish the major texts, with translations and commentaries, and a full catalogue, covering all the three seasons' findings. Thanks to an NEH grant through ARCE, I was able to study the originals in Cairo in the summer of 1999. During that time, I managed to finish examining all the fragments from the 1982 season at the Museum of Islamic Art (RN 964-RN 1093). Working with the originals in their natural settings enabled me to solve some puzzles, or come up with better solutions to some problems, that had occurred through the preliminary readings of microfilm reproductions. Following are some of the highlights of this research trip:

1. Re-grouping texts.

Many of the Quseir texts had been shredded into tiny pieces, scattered in various loci when they were found, and were therefore assigned different numbers, causing confusion and misidentification of the texts. Tens of fragments from RN 1037, 1040, 1041, 1042, 1043, 1047, 1048, 1050, and 1051, for instance, prove to have been parts of one lengthy text. Many such problems have now been corrected.

2. "Mystic scripts."

While most of the Quseir texts are in Arabic, there are a few fragments that are written in non-Arabic script. Comparing these pieces with similar samples preserved at the Museum of Islamic Art, I was able to identify at least one particular code-like script, the so-called "Abu Qiya," since its signs for numerals appear in both the Quseir texts and the samples from the Museum. Although questions remain as to the exact numbers these signs symbolize, at least this is a good start.

3. The printed texts.

One of the most intriguing discoveries of my fellowship is the confirmation that three pieces from the Quseir collection are in fact printed, apparently utilizing block printing, as it was first observed by Whitcomb and Johnson ("1982 Season of Excavations at Quseir al-Qadim," *The ARCE Newsletter*, 120, winter (1982): 26). From their content (prayers and invocations with illustrations), these documents seem to have had a ritual function. This merits a full-length study in its own right, since cases such as this are extremely rare in medieval Arabic paleography. The significance of this surprising discovery goes far beyond the Quseir collection itself.

Archaeology, Museums, and the Construction of Egyptian National Identity, 1919-1970

Donald Malcolm Reid

Although few Egyptians or foreigners in Egypt pause to take note, Egyptian paper currency makes a striking official assertion about the country's modern national identity. With two exceptions, all the banknotes from 10 piasters through LE1000 depict a mosque on one side and a pharaonic monument on the other. A century earlier, Egyptians—had they been free to choose—would not have selected these juxtaposed symbols to voice their political identity.

The mental distance Egyptians have traveled over the course of a century in this regard suggests the thrust of my research project of 1998-99. I am grateful to Dean Rifat El Nabarawy of the Faculty of Archaeology, Cairo University, for co-sponsoring my project and to Fulbright and ARCE (through a National Endowment for the Humanities fellowship) for funding it.

My *Whose Pharaohs? Museums, Archaeology, and Egyptian National Identity, 1798-1914* (University of California Press, forthcoming 2000) examines the histories of Egyptology, Greco-Roman and Coptic studies, and studies of Islamic art and architecture. Western scholars played critical roles in shaping these disciplines and founding in Egypt the Department of Antiquities, related scholarly institutions, and the Egyptian, Greco-Roman, Coptic, and Arab (now Islamic) Art museums. Mariette, Maspero, Petrie, and Howard Carter have received their due in both popular and scholarly works. Only a handful of specialists, however, have heard of Ahmad Kamal, Marcus Simaika, and Aly Bahgat—the respective founders of Egyptian Egyptology, the Coptic Museum, and Egyptian Islamic archaeology. I attempt to set the Westerners' achievements in

the imperialist context of the day, to write modern Egyptians into the story, and to trace the influence of archaeological discoveries on Egyptians' evolving ideas about their national identity.

In 1998-99, my research pursued these themes through the 1919-1970 era. In 1922, the discovery of Tutankhamun's tomb and the winning of partial independence from Britain linked archaeology and nationalism more tightly than ever. Greater autonomy enabled Egypt to

keep the entire Tutankhamun treasure; establish university programs in Egyptology, classics, and Islamic art and archaeology; and send scholars to Europe for advanced degrees. In the 1920s and early 1930s, many artists, writers, and politicians emphasized identification with the pharaonic era. Pan-Arabists, Islamists, and others, however, stressed different

aspects of Egypt's long past.

Until the coming of Nasser, the semi-colonial impasse in both national politics and archaeology frustrated Egyptian and Western scholars alike. Nasser finally won full independence and completed the nationalization of the universities, museums, and Antiquities Department. Frenchmen had dominated the latter for ninety-four years. Despite Nasser's frequent clashes with the West, his appeal through UNESCO for help in rescuing the Nubian antiquities threatened by the Aswan High Dam opened an era of international cooperation in Egyptian archaeology. Nevertheless, both Western and Egyptian scholars still felt the competing tugs of nationalism and the ideal of objective scholarship. Internally, Egyptians continued to debate the place of pharaonic, Greco-Roman, Coptic, Arab, and Islamic legacies in defining their modern national identity.



History of the Egyptian Musical

Walter Armbrust

The Egyptian cinema was built on the backs of other media. By the time the cinema began to develop as an industry in the 1930s, a musical theater, fan magazines, and the gramophone had already created marketable stars. In 1934 a national radio station added yet another medium through which singers and stage personalities could build a following.

In the first decade of the Egyptian cinema the major stars of the musical genre were the male singer and composer Muhammad Abd al-Wahhab, and the female singer Umm Kulthum. Abd al-Wahhab's first film, *The White Rose*, was made in 1933. It was a contemporary social melodrama financed by Baydaphone, the recording company with which he worked. Much of the work was done in France.

Umm Kulthum made her debut in 1935 with *Widad*, a medieval Arab romance. *Widad* was the first feature-length film produced by Studio Misr. The studio was founded by Egyptian industrialist Talaat Harb, who sought to make Egypt competitive in world markets by establishing industries on Egyptian soil. Film historians often suggest that Studio Misr was, in the 1930s, a de facto national institution. However, during World War II the studio cut back on its own productions and began leasing its facilities to private producers who, it is alleged, had less discriminating taste than the original founders of Studio Misr. Egypt's role as a staging ground for the British war effort during World War II created new economic realities that facilitated the growth of the film industry. The demand for labor brought workers to urban areas. Relatively high wages made this newly urbanized population a potential market for entertainment products. Foreign films were not available in large numbers during the war, and may have been at a significant disadvantage in a largely illiterate Arabic-speaking market. Production of Egyptian films therefore increased from around 15 films a year in the 1930s and early 1940s to 50 films a year by 1945, a level of production that has been maintained until the mid-1990s. *The Flirtation of Girls*, made in 1949, beautifully illustrates the transition from the first generation of film stars, such as Muhammad Abd al-Wahhab, to a younger generation.

Expanded production created a need for new stars. As in the early years of the cinema, singers could be introduced to the public through all media channels. Very quickly a second generation of musical stars came to the fore. Films were central to the performance identities of new stars such as Layla Murad, Farid al-Atrash, Muhammad Fawzi, Shadia, and by the mid-1950s, Abd al-Halim Hafiz.

By this time audiences were quite familiar with the genre conventions of musicals. However, the musical was never a frozen genre. Films were an important venue for developing musical fashion. Novel acts, such as the performance of the child singer/dancer Fayruz in the 1954 comedy *Dahab*, continued to find their way to the screen. Musicals, like other commercial genres, could also be used as a forum for topical concerns of the day. The 1954 *Daughters of Eve*, for example, juxtaposed the exaggerated feminism of a female department-store owner with an equally caricatured depiction of femininity. Such films were instrumental in re-packaging modernity in locally palatable terms.

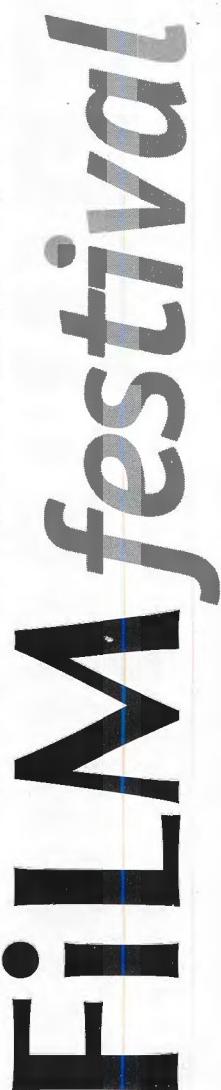
Dancers also flourished from the late 1940s to the early 1960s. Tahiyah Karioka, Samiya Gamal, and Naima Afif were the three most famous dancers. Of course music was integral to their performance, and as a result they were frequently cast in some of the most successful musicals. The most common

paths into the film business followed by dancers were either through performance practices typical of Cairo's Muhammad Ali Street (the quarter associated with performers who worked at traditional venues such as weddings) or through the more recently established cabaret and nightclub circuit. Naima Afif came to the cinema through the Muhammad Ali Street route; Tahiyah Karioka and Samiya Gamal came from the cabarets. In both cases dancers were considered morally suspect in the eyes of people outside the profession. Nonetheless, the careers of the better dancers were avidly watched. There was a synergy between dancers and singers, they needed each other. Films such as the 1959 Samiya Gamal/Muhammad Fawzi vehicle *Every Beat of My Heart* would have been much diminished without the chemistry created by the interaction of the singer and the dancer.

The golden age of musicals and musical-dance films was the 1950s. In the 1960s the cinema was nationalized. In the new cultural milieu dance films of the 1950s, many of which were backstage narratives or took place in and around cabarets, began to take on a hint of decadence. Some films of the period attempted to recast the musical-dance genre in ways considered conducive to nationalist goals. A 1967 film titled *Love in Karnak*, for example, rehabilitated dance as a respectable art by depicting it in the context of a technically proficient national troupe that based its choreography on Egyptian folk dance. Such films fulfilled an ideological function, but were disappointments at the box office. Indeed, the entire public-sector cinema came under fire after the death of Gamal Abd al-Nasser in 1970, resulting in a re-privatization of the industry. The shock of re-privatization, combined with the larger economic dislocations caused by Egypt's two massive wars with Israel in 1967 and 1973, threw the film industry into disarray.

Technological changes, the proliferation of television, and the dispersion of profits due to the availability of audiocassette recorders and VCRs sent further shock waves through the film industry. Musicals were displaced by cheaper, and some would say more sensationalistic, filmmaking techniques. From the early 1970s until the mid-1990s hardly any musicals were produced. However, the genre is now making a small comeback, due at least in part to the star-making potential of new media, particularly the music video broadcast by both terrestrial television stations and by satellite. *Ice Cream in Gleam*, a 1992 Amr Diab star narrative, led the revival. Since then several other commercially successful musicals have been made, giving hope that the genre may have a brighter future than the past two decades suggest.

ARCE sponsored a special program featuring a selection of six outstanding Egyptian musical films from January-May, 1999, at the Washington D.C. International Film Festival, Washington, D.C.; Museum of Fine Arts, Boston; Lincoln Center, New York; Pacific Film Archives, Berkeley; University of California, Los Angeles; Houston Museum of Fine Arts; and The Film Center at the School of the Art Institute, Chicago. The films were *The Flirtation of Girls* (Anwar Wagdi, 1949); *Dahab* (Anwar Wagdi, 1953); *Daughters of Eve* (Niyazi Mustafa, 1954); *Every Beat of My Heart* (Ahmad Diya al-Din, 1959); *Love in Karnak* (Ali Rida, 1967); and *Ice Cream in Gleam* (Khairy Bishara, 1992). ARCE's programs on Egyptian cinema advance the knowledge of contemporary Egyptian culture among American audiences.



New Egyptian Gallery Opens at the Oriental Institute

Emily Teeter

The new Joseph and Mary Grimshaw Egyptian Gallery at the Oriental Institute of the University of Chicago reopened on May 29th. The entire museum was closed for three years to provide climate control in all areas where artifacts are studied, stored, and exhibited. The museum galleries had to be completely emptied to safeguard the artifacts during the construction phase of the project. This allowed the curators to reevaluate the overall organization of the museum and to redesign the individual exhibits.

The visitor to the new gallery is greeted by the 17-foot-tall statue of Tutankhamun, excavated by the Oriental Institute at Medinet Habu in 1930. The statue was painstakingly moved from its previous location in the north gallery to the south side of the museum, a process that took more than six weeks. In its dramatic freestanding position, it is now possible to view the statue in the round, and to see the hieroglyphic inscription on its back pillar.

The confining and unimaginative alcoves of the old gallery were replaced by a series of custom-built, limestone-clad cases which create a more open and flowing floor plan. The new cases were specially constructed to support heavy stone relief and sculpture, allowing these objects to be spread throughout the hall rather than being mounted only on existing walls. The 3700 square foot gallery exhibits approximately 800 of the Institute's 25,000 Egyptian artifacts. The objects date from the early Predynastic period to the Byzantine (Coptic) era. Artifacts excavated by the Oriental Institute are given special prominence.

The entrance to the gallery is devoted to fundamental aspects of Egyptian civilization; chronology and an explanation of the writing system. The rest of the gallery is arranged thematically, roughly divided into funerary and daily life topics. Funerary concepts are illustrated by human mummies, some of which have not previously been exhibited, a false door and offering slab, a relief showing the Opening of the Mouth ritual, a selection of canopic jars and stoppers, cartonnage masks, and a display showing the development of ushabtis from the late Middle Kingdom wood figures to elaborately decorated New Kingdom examples and roughly modeled later examples. Mummification is illustrated by tools used by embalmers including a flint knife, a palette for sacred oils, bags of natron, and a canopic jar with its contents. Amulets used on mummies are shown next to a section of the Book of the Dead that gives instructions for the manufacture and placement of specific types of amulets.

The section on daily life includes a discussion of Egyptian religion. The discussion of deities includes comments about the form and appearance of gods, difficulties with their identification, and foreign gods in the Egyptian pantheon. An adjacent section addresses how people worshipped the gods. This includes private devotional stelae, animal mummies, votive offerings in the form of animals and women, and a selection of intercessory statues, including a gilded statue of Amunhotep Son of Hapu, a stela of the Hearing Ear which was thought to funnel prayers to the attention of the god(s), and an Akh Iker en Re stela.

The section on daily life includes many objects that could

not be displayed before the installation of climate control including an 18th Dynasty child's tunic from Thebes, a wood harp, a wood chest for storing clothing, examples of fabric used to wrap the royal mummies and samples of bread and dom fruit.

Other galleries, devoted to Nubia, Mesopotamia, Anatolia, Syria, Palestine/Israel and Persia will open over the next several years. Additional photographs of the gallery can be viewed at: http://www.oi.uchicago.edu/OI/MUS/GALLERY/EGYPT/New_Egypt_Gallery.html.



Photo by Lloyd DeGrane.

Emory University, Michael C. Carlos Museum

Peter Lacovara

The Michael C. Carlos Museum of Emory University, Atlanta, was fortunate to acquire recently a spectacular collection of ancient Egyptian funerary material from a small private museum in Niagara Falls, Canada. The Niagara Falls Museum, founded in 1827, was an eclectic institution devoted to displaying natural history, local relics, and curiosities. Thomas Barnett, the founder of the museum, sent his son to Egypt in 1861 to acquire ancient objects to appeal to the growing public interest in the land of the pharaohs. The collection that was acquired consists of ten coffins and mummies along with shawabtis, canopic jars, amulets and jewelry, bronze sculptures, pottery, basketry, wooden objects, and relief fragments.

The coffins and mummies represent an unprecedented museum acquisition and a unique opportunity for scientific investigation. Despite having been on public show for so long—Abraham Lincoln, General Grant and Theodore Roosevelt, among others, had admired them—the coffins have never been published or studied, and are largely unknown, even to the scholarly community. As Niagara Falls grew and other tourist attractions cropped up, the Egyptian material was largely overlooked by sight-seers and specialists alike, until the Museum was closed and its collections disbanded.



The coffins and funerary equipment in the Niagara Falls collection span the period from the 21st Dynasty to the Roman Period. Four coffins of Theban priestly officials of the 21st Dynasty are especially significant. Some of the paintings on these coffins are among the finest to be found anywhere in the world. The coffins are covered in gesso with some of the designs and hieroglyphic texts modeled in relief and then painted in delicate colors with extraordinary skill and coated with a shimmering golden varnish that has protected them since antiquity. Two beautifully painted nested sets of coffins belonged to Ta-sherit, a member of the court of the Divine Votress of Amun in the 25th Dynasty, and to a priest of Min named Nespekashuti, from the

same period. The late Roman period is represented by two mummy masks and a well-preserved and wrapped mummy. While there are mummies associated with all the coffins, the collection includes a few additional ones as well. The most important of these may possibly be the only royal mummy outside of Egypt, that of Ramesses I. It has long been speculated that his could be one of the missing mummies from the royal cache, and through scientific analysis available at Emory, which has one of the foremost DNA laboratories in the world, it may be possible finally to solve this ancient mystery.

Museum of Fine Arts, Boston

Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamun continues through February 6, 2000. The exhibition captures the revolutionary epoch known as the Amarna Age (1353-1336 BC), when the pharaoh Akhenaton assumed the throne of Egypt at the peak of its imperial glory. More than 300 sculptures, reliefs, paintings, ceramics, jewelry, clothing, tools, and furniture from over 35 museums and private collections around the world constitute one of the most important international presentations of Egyptian art and culture in recent decades (tel. 617-267-9300 or explore www.mfa.org).

The exhibition will travel to the Los Angeles County Museum of Art (March 12-June 4, 2000), the Art Institute of Chicago (July

17-September 24, 2000), and the Rijksmuseum Leiden, The Netherlands (November 23, 2000-February 18, 2001).

The Boston showing is accompanied by exhibits and performances to provide further understanding of Egyptian culture and its influence. These include "Mysteries of Egypt" and "Archaeological Discoveries of the Giza Pyramids" through February 27, 2000, at the Boston Museum of Science (tel. 617-723-2500); productions of Philip Glass's *Akhnaten* (January 26, 28, 30; February 1, 4, 6, 2000) and Mozart's *The Magic Flute* (March 29, 31; April 2, 4, 7, 9, 2000) by the Boston Lyric Opera (tel. 617-542-6772); and the Boston Ballet's new *Cleopatra* (May 4-21, 2000) (tel. 617-695-6955 or explore www.boston.com).

Metropolitan Museum of Art

Egyptian Art in the Age of the Pyramids is a major exhibition of 250 important works of sculptural and decorative art created for use in the temples and tombs surrounding the pyramids of Egypt's Old Kingdom (ca. 2650-2150 BC), gathered from 30 museums in 10 countries. The New York showing through January 9, 2000, is the only venue in the United States. The exhibition's final venue will be at the Royal Ontario Museum, Toronto, February 13 through May 22, 2000. The official catalogue, with over 300 color photographs, is available in softcover (\$50) and clothbound (\$75). A second book introducing Old Kingdom art to the general public, written especially for this exhibition, is *When the Pyramids Were Built: Egyptian Art in the Old Kingdom* by Dorothea Arnold (144 pp., \$35). "The Art of Ancient Egypt: A Web Resource" is available at www.metmuseum.org. Special programming accompanying the exhibition continues with lectures by Dr. Zahi Hawass on "Recent Discoveries on the Giza Plateau" (Sunday, December 5, 1999, 3 PM); Dr. Marianne Eaton-Krauss on "Close Encounters with Egyptian Sculpture of the Old Kingdom" (Wednesday, December 8, 1999, 4 PM); Dr. Ann Macy Roth, "Servant Figures: The Meaning of Menial Labor" (Friday, December 17, 1999, 6 PM); and Dr. James F. Romano, "Royal Sculpture in the Sixth dynasty: Twilight of a Tradition" (Friday, January 7, 2000, 6 PM).

Coinciding with this exhibit is a special showing of contemporary Egyptian painting and sculpture "Farouk Hosny/Adam Henein: Contemporary Egyptian Artists and Heirs to an Ancient Tradition," through January 23, 2000, with a 64-page catalogue (\$19.95).

Coming in the spring is "Ancient Faces: Mummy Portraits from Roman Egypt," February 15 through May 7, 2000, based on the similar British Museum exhibition "Ancient Faces" (1997). The exhibition will present 70 of the finest Fayum portraits from museums throughout Europe and the US, accompanied by Roman mummy coverings and masks, jewelry, and funerary stelae, and will examine Roman culture in Egypt, painting traditions in the Egyptian, Greek, and Roman worlds, and methods of dating Fayum portraits. A catalogue will be available.

For further information and background to the exhibits, explore www.metmuseum.org.





ARIZONA

ARCE/AZ's activities for early 1999 focused on the "Splendours of Ancient Egypt" exhibition—representing the treasures of Hildesheim's Pelizaeus Egyptian Museum—which showed at the Phoenix Art Museum from the beginning of October, 1998, through the end of March, 1999. Chapter President Richard Wilkinson served as Egyptologist for this venue of the exhibition and gave several exhibition lectures to which local chapter members were invited. In March, Professor Wilkinson also lectured in Tucson on "A Life in Ruins: The Work of the University of Arizona Egyptian Expedition," as part of the University Speakers lecture series, to which chapter members were also invited. After the usual summer break, ARCE/AZ's regular invited lectures series resumed this fall with a special lecture by well-known University of Arizona historian Dr. Alison Futrell, who spoke on Cleopatra, one of her research specialties. For further information, visit the chapter's website at www.w3.arizona.edu/~egypt/ARCE_AZ.htm



NORTHERN CALIFORNIA

Since the ARCE conference in late April, the Northern California chapter has sponsored several lecturers: Dr. Nicholas Reeves on "Tutankhamun," Dr. Malcom Mosher on "Six Books of the Dead from Akhmim," and Dr. Emily Teeter. This fall, Dr. Margaret Larkin spoke on "Neglected Voices in Arabic Poetry," and Dr. Peter Dorman on "Creation and Resurrection on the Potter's Wheel: the Artisanal Basis of Cosmic Regeneration in Ancient Egypt." The 1996 film *Um Khalthum: A Voice Like Egypt* was screened in August. Director Toni Rached's 1997 film *Four Women of Egypt* was shown in November in conjunction with the Center for Middle Eastern Studies, UC Berkeley. Also at UC Berkely, a symposium on "The Tebtunis Papyri: The First 100 Years" was held on September 24 and 25 in conjunction with the opening of the exhibit "Ancient Lives: The Tebtunis Papyri in Context" at the Bancroft Library Gallery, University of California, Berkeley, to mark the 100th anniversary of Phoebe Apperson Hearst's commission to Arthur Grenfell and Bernard Hunt to excavate at Tebtunis. Ron Fellows, of the Archaeological Institute of America San Diego Society, is offering a study tour "Study Hieroglyphs in Egypt" from February 5-19 (see www.theglyph.com/itin.html); participants receive the book he has co-authored with Thomas F. Mudloff, *Hieroglyphs for Travellers*. Dr. David Larkin, Syracuse University, has added "Technical Terms in Ancient Egyptian" to his website www.geocities.com/athens/academy/1326. The January speaker will be Dr. Patrick Hunt, speaking on Egyptian stone; and Dr. Catharine Roehrig from the MMA will speak in February. For further information, visit the Northern California website at home.pacbell.net/djoser/index.htm.



SOUTHERN CALIFORNIA

With over 300 members, the Southern California chapter, based at UCLA, is the oldest, largest, and most active ARCE chapter. Since the April meeting

of ARCE in Chicago, the chapter has sponsored lectures by Dr. Linda Komaroff on "Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection, Istanbul"; Dr. Nicholas Reeves on his recent work in the Valley of the Kings with Geoffrey Martin; Jonathan Kirsch discussing his new book *Moses: A Life*; Dr. Jean-Yves Empereur and Dr. Allison Futrell on Alexandria and Cleopatra, at the annual all-day program with the Los Angeles County Museum of Natural History; and Dr. Renee Friedman on Hierakonpolis. Dr. Nancy Thomas gave a special evening gallery tour of the Los Angeles County Museum of Art exhibit from the Museo Archeologico Nazionale Naples, "Pompeii: Life in a Roman Town," which opened in October for its only showing in the United States. For further information, visit www.arcesc.org.



NORTH TEXAS

Each month the North Texas chapter publishes a newsletter containing editorials, chapter news, announcements of upcoming events and speakers, original articles (often written by well-known professional Egyptologists) and a lighthearted look at the general world of Egyptology entitled the "CyberScribe." The chapter normally meets on the campus of Southern Methodist University. Dr. Emily Teeter lectured on "Faith, Correct Behavior or Obedience? The Key to Salvation in Ancient Egypt" on October 15th, and conducted a full-day seminar on "Egyptian Hieroglyphs: Origins, Development, and Legacy" on October 16th. On November 20th, Dr. John Foster spoke on "Ancient Egyptian Poetry." For further information, visit the chapter website at <http://www.arce-ntexas.org>.



WASHINGTON, D.C.

ARCE/DC rolls trippingly from the tongue, but the chapter is also known as The Shemsu, which is ancient Egyptian for The Followers, the meaning of the chapter logo. This year ARCE/DC's trips included excursions to the Virginia Museum to view "The Splendours of Egypt" exhibit and the Brooklyn Museum for a lecture by ARCE President Richard Fazzini and a tour of the gallery and the Wilbour Library by Dr. James Romano. In late February-early March ARCE/DC members toured Egypt, hearing lectures by Dr. Salima Ikram and Dr. Ray Johnson, and including special visits to the tombs of Horemheb and Maya at Saqqara with Dr. Geoffrey Martin, TT 182 (Nofermenu) with Zoltan Fabian, and a lecture on KV 5 by Susan Weeks. The newsletter, which includes brief digests of recent local lectures and a regular column on Egyptomania with advice on where and how to obtain choice collectibles, has grown to 12 pages, and cooperates with newsletters of other chapters. Coming events: Dr. Caroline Williams, William and Mary College, will lecture on "Sex and Prayer Re-interpreted in Orientalist Paintings" (January 28, 2000, 6 PM); and Dr. James Allen, Metropolitan Museum of Art, will discuss "The Relation between Art and Writing in Ancient Egypt" (February 18, 2000, 6:30 PM)—both at Rome Auditorium, 1619 Massachusetts Avenue. For further information, write ARCE/DC, c/o 3737 Fessenden Street, NW, Washington, DC 20016, or visit the website <http://www.idealicious.com/arcedc>.

ARCE On-Line

Shari Saunders

ARCE has a site on the World Wide Web for sharing news about ARCE projects, programs, and events. The site is updated on a regular basis.

As part of ARCE's organizational transition, the site is now maintained from the Cairo office. We will continue to host the site from a server in New York because it offers virtual visitors quick download times and ARCE a low user fee.

Encouraging increased involvement of the ARCE chapters is a key goal of the transition and this is evident on the WWW site. Chapter lectures and events are now listed on the site and will be updated on a regular basis. Similarly, the site offers a current list of activities at the Cairo office.

Updating agendas has been the first priority. Over the next few months the priority becomes increasing the site's interactivity. We are examining the ways and means of handling memberships, fellowship applications, and advance registration for the annual meeting on-line. More photographs and descriptions of ARCE projects, be they EAP projects or excavations and other research conducted under ARCE auspices, will also splash across computer screens worldwide.

Our aim is to make the work of ARCE more visible to the public at large and to make ARCE more accessible to its members. So stay tuned to www.arce.org!

Report on the 50th Annual Meeting

The fiftyth annual meeting of ARCE took place in Chicago. It was hosted by the Oriental Institute, the Center for Middle Eastern Studies and the Department of Near Eastern Languages and Civilizations of the University of Chicago, and the Mamluk Studies Review. The conference broke new attendance records, with over 350 registered participants. The program included 96 papers on ancient Egypt and 15 papers on Islamic Egypt, coordinated by Prof. Robert Ritner and Dr. Paul Walker, respectively. Prof.



Keynote speaker Dr. W. Raymond Johnson commemorated the 75th anniversary of the University of Chicago's Epigraphic Survey with a slide-illustrated history of the expedition's work.

Ogden Goelet assisted in the onerous task of preparing the abstracts for publication.

The number of attendees posed logistical challenges in arranging the conference. The meetings themselves were held in downtown Chicago at the historic Pick Congress Hotel because the University of Chicago did not have meeting rooms large enough to accommodate the panels.

The Friday keynote speaker was Dr. W. Raymond Johnson, Field Director of the Epigraphic Survey of the University of

Chicago. In commemoration of the seventy-fifth anniversary of the Epigraphic Survey, Dr. Johnson gave a spirited review of the past and present work of the Survey. This lecture, presented in Breasted Hall at the Oriental Institute, was followed by a crowded but festive reception in the Reading Room of the Oriental Institute's Research Archive. Although the curators of the Oriental Institute Museum had hoped that the visitors would see a newly refurbished gallery, unfortunate delays in the installation meant that guests viewed a true work-in-progress. However, the relocated colossal statue of Tutankhamun that greeted them as they entered the gallery hopefully whetted appetites for a return to see the finished gallery (see related story in this issue).

The following evening's annual banquet was held in the "Gold Room" of the hotel—a beautiful 1890's rococo space that evoked the original era of the hotel. Sunday morning was devoted to Chip Vincent's Update on the ARCE Conservation reports.

The additional number of administrative committees has been a problem for committee members who wish to deliver or hear papers. An effort was made to schedule the Executive Committee, Endowment, EAP, and Long Range Planning Committee meetings before or after the papers. Although this necessitated a longer stay in Chicago for members of the committees, it was felt to be important to again focus attention upon the scholarly component of the meeting. This scheduling issue will be examined again as the 2000 meeting is planned.

Chicago was an ideal location of the annual meeting, having three separate collections of ancient Egyptian art. The Art Institute offered conference attendees free admission to see its small, but select gallery, as well as the other famed collections, and many of the conference participants also managed to visit the Egyptian Gallery of the Field Museum of Natural History.

The process of organizing the annual meeting has become increasingly complex as the number of registrants and papers increases. The overall planning of the meeting was the result of the fine organizational skills of Elaine Schapker along with Catherine Clyne and Rebecca Holder, all of the New York ARCE office. Emily Teeter served as Chicago liaison. Graduate students and Oriental Institute docents and volunteers provided invaluable assistance in a myriad of tasks. The meeting would not have run as smoothly without their help. Volunteers include Leslie Bailey, Rebecca Binkley, Elena Dodge, Catherine Duenas, Roxanne Sanders Gagnon, Nicole Hansen, Masako Matsumoto, Sarah O'Brien, Kitty Picken, Rita Picken, Randy Schonkweiler, Tamara Siuda, Bernadette Strand, Katherine Strange, Steve Vinson, and Carole Yoshida.

The 2000 meeting, scheduled for April 28-30, will be hosted by the Department of Near Eastern Studies at the University of California at Berkeley. Members will receive a formal call for papers (also included in this issue of *NARCE*) and further information about the meeting.

The American Research Center in Egypt
Fifty-First
Annual Meeting
Berkeley, California

April 28-30, 2000

Call for Papers

AT-LARGE PAPERS: Those who are interested in presenting papers at the 2000 annual meeting in Berkeley should submit abstracts to the appropriate review committee no later than December 31, 1999. This year we would like to encourage participants to submit papers in the following general areas: Modern Arabic Literature

Islamic Law and Society, Popular Culture; and Egypt in the First Millennium BC; Tomb Painting; Deir el-Medina, Egyptian Ceramics. If enough submissions are received in these categories we will create panels focused around these themes.

Abstracts of papers on Ancient Egyptian or Coptic topics should be sent with the information requested below to: Professor Cathleen Keller, Near Eastern Studies Department, University of California, Berkeley, CA 94720-1940. Abstracts of papers on Islamic or Modern Egyptian topics should be sent with the information requested below to: Professor Margaret Larkin, Near Eastern Studies Department, University of California, Berkeley, CA 94720-1940. Abstracts should be no more than 500 words. Please send hard copy AND disk copy of abstract in Word or Word Perfect; or e-mail (Islamic/Modern: larkin@socrates.berkeley.edu; Ancient/Coptic: redmount@socrates.berkeley.edu).

DEADLINE: In order to provide the review committee with sufficient time to make its selection and organize the sessions, prospective participants must send the information requested below with an abstract to the appropriate address no later than December 31, 1999. Please note that NO ABSTRACT WILL BE CONSIDERED WITHOUT THIS INFORMATION!

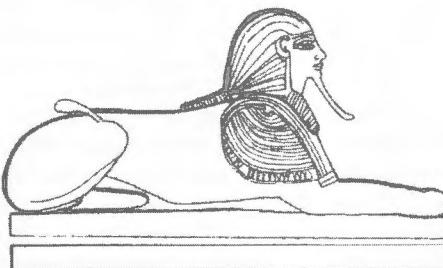
Please send: Name, Address, Telephone, E-mail, Institutional Affiliation, Title of Proposed Paper, and Audio-Visual Requirements: (a) slide projector (single or double projection); (b) other (please specify). On a separate sheet of paper, please submit an abstract of no more than 500 words.

Membership

We invite you to show your commitment to ARCE by becoming a member. Membership is open to the public as well as to students and scholars of Egypt. Membership privileges include a one-year subscription to both the Newsletter and the Journal of the American Research Center in Egypt; invitations to special lectures and the ARCE Annual Meeting; discounts on all ARCE publications; substantial discounts on round-trip tickets between Los Angeles or New York and Cairo on EgyptAir; and corporate discount rates at the Semiramis Inter-Continental Hotel in downtown Cairo. Membership categories are Students \$25; Regular \$55; Dual/Family \$80; Lotus Club \$155; Supporting \$250; Sustaining \$500; Patron \$1,000; Life \$1,500; and Benefactor \$2,500. For details about additional membership benefits in each category, tax deductability, and rates in Egyptian pounds, please check our web page www.arce.org/memregis.html or contact the Cairo or Atlanta offices of ARCE.

Reminder

Soon you will be receiving the traditional year-end appeal. At this time of transition ARCE depends on your support more than ever. Please look out for it and respond as generously as you can. We appreciate your support.



VIII International Congress of Egyptologists

Cairo, 28 March-3 April 2000

The Eighth International Congress of Egyptologists, to be held at the Cairo International Conference Center from 28 March-3 April 2000, will be attended by about 2000 Egyptologists from around the world. Dr. Zahi Hawass, Secretary-General and Chairman of the Organizing Committee of the Congress, announced that H.E. Farouk Hosny, the Minister of Culture, will give the opening speech at the Congress, discussing the projects for restoring and maintaining the Egyptian heritage at the end of the millennium, and plans for this unique heritage in the near future. Dr. Gaballa A. Gaballa, the President of the Congress, will speak about the Delta sites and plans to protect them from underground water.

The deadline for payment of registration fees for Congress participants is December 31, 1999. The fees are: \$180 (\$50 for students). After December 31, the fees will be \$200 (\$60 for students). All delegates who pay their fees by 31 December 1999, will receive a free pass to the monuments of Egypt from the SCA.

During the Congress there will be a special exhibition at the Egyptian Museum featuring the most important pieces discovered by Egyptian and foreign missions during the last 50 years. The exhibition will be opened by H.E. Farouk Hosny, followed by a reception in the Egyptian Museum Garden. Mohamed Shafik, President of the Sound and Light Company, will host a reception at the Sound and Light Garden at the Giza pyramids. The Gala Dinner will be at the end of the Congress at Sphinx Square.

The Congress will feature plenary sessions debating the State of Egyptology at the

millennium, with invited main speakers and respondents discussing archaeology, art, history, language, literature, museology, religion, and site management and protection. Individual papers will be presented at sessions organized around the same subjects, with the addition of sessions on computers and Egyptology, economy, fund raising, and Graeco-Roman Egypt. The Organizing Committee received about 500 abstracts for individual papers from 40 countries, including about 50 abstracts from Egyptian Egyptologists by the September 30, 1999, deadline.

For the plenary panels, the speakers are as follows:

(Panel Theme: Main Speaker and Respondents)

Archaeology: David O'Connor with Manfred Bietak, Fekri Hassan, Mark Lehner, Karol Mysliwiec, Rainer Stadelmann, Miroslav Werner

Art: Edna Russman, Marianne Eaton-Krauss, Maya Müller, Christine Seiber, Dietrich Wildung

History: Donald Redford with Gaballa A. Gaballa, Anthony Leahy, William Murnane, Dominique Valbelle

Language: Antonio Loprieno with Janet Johnson, Friedrich Junge, John Ray, Helmut Satzinger, David Silverman, Pascal Vernus

Literature: John Baines with Elke Blumenthal, J. F. Bourghouts, Fayza Haikal, Alessandro Roccati

Museology: Regina Schultz with Dorothea Arnold, Anna-Maria Donadoni, Saphinaz-Amal Naguib, Aly Radwan, Mohamed Saleh, Christiane Zeigler

Religion: Herman Te Velde with James P. Allen, Jan Assmann, Paul Frandsen, Jean-Claude Goyon, Erich Winter

Site Management: Zahi Hawass with Farouk el-Baz, Michael Jones, Christian Leblanc, Wolfgang Mayer, Fathy Saleh, Kent Weeks

Veronika Gervers Research Fellowship in Costume and Textile History

The Royal Ontario Museum announces the annual Veronika Gervers Research Fellowship in Textile and Costume History of up to \$9000 CAN to be awarded to a scholar working on any aspect of textile or costume history. Research must incorporate, or support, ROM collections, which cover a broad range of time and geography. For information, contact: Chair, Veronika Gervers Memorial Fellowship, Textile and Costume Section - NEAC, Royal Ontario Museum, 100 Queen's Park, Toronto ON M5S 2C, Canada; 416/586-5970; Fax 416/586-5877; e-mail textiles@rom.on.ca; World Wide Web www.rom.on.ca. Deadline for applications is March 30, 2000.



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Égyptologie



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